3-4-1999

Concert: Ithaca College Madrigal Singers, Ithaca College Choir, & Ithaca College Vocal Jazz Ensemble

Ithaca College Madrigal Singers
Ithaca College Choir
Jeffrey S. Gemmell
Janet Galván
Jennifer Haywood

See next page for additional authors

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Ithaca College Madrigal Singers, Ithaca College Choir, Jeffrey S. Gemmell, Janet Galván, Jennifer Haywood, Ithaca College Vocal Jazz Ensemble, and Lauri Robinson-Keegan
“It is my plan to build a school of music second to none.”

—William Grant Egbert (1867–1928) Founder, Ithaca Conservatory of Music

SCHOOL OF MUSIC

ITHACA
ITHACA COLLEGE MADRIGAL SINGERS
Jeffrey S. Gemmell, conductor

Selections from *The Third Set of Bookes, 1610*
Michael East
(c. 1580-1648)

MADRIGAL: Come life, come death

VERSE ANTHEMS:
When Israel came out of Egypt
O give me the comfort

MADRIGAL: Now must I part

ITHACA COLLEGE CHOIR
Janet Galván, conductor
Jennifer Haywood, graduate assistant
Michael Lippert, accompanist

LES CHANSONS DES ROSES
Morten Lauridsen
(b. 1943)

*En Une Seule Fleur*
*Contre Qui, Rose*
*De Ton Rêve Trop Plein*
*La Rose Complete*
*Dirait-on*

Vĕniki

Russian Folk Song
arranged by F. Rubstov
ITHACA COLLEGE VOCAL JAZZ ENSEMBLE
Lauri Robinson-Keegan, musical director

Tuxedo Junction
Buddy Feyne, Erskine Hawkins, William Johnson and Julian Dash
arranged by Jerry Nowak

How High the Moon
Nancy Hamilton, Morgan Lewis
arranged by Stephen Zegree

For All We Know
Sam M. Lewis, J. Fred Coots
arranged by David J. Riley

Our Love is Here to Stay
Ira and George Gershwin
arranged by Darmon Meader

Ford Hall Auditorium
Thursday, March 4, 1999
8:15 p.m.
PROGRAM NOTES

In addition to his vast output of German poetry, Rilke (1875-1926) wrote nearly 400 poems in French. His poems on roses struck the composer as especially charming, filled with gorgeous lyricism, deftly crafted and elegant in their imagery. These exquisite poems are primarily light, joyous and playful, and the musical settings are designed to enhance these characteristics and capture their delicate beauty and sensuousness. Distinct melodic and harmonic materials recur throughout the cycle, especially between Rilke's poignant Contre Qui, Rose (set as a wistful nocturne) and his moving La Rose Complète. The final piece, Dirait-on, is composed as a tuneful chanson populaire, or folksong, that weaves together two melodic ideas first heard in fragmentary form in preceding movements.

Les Chansons des Roses, was composed for Portland, Oregon's superb professional chamber chorus, Choral Cross-Ties, conducted by Bruce Browne, who gave the premiere on April 23, 1993.

TRANSLATIONS

En Une Seule Fleur
It is we, perhaps, who proposed that you replenish your bloom. Enchanted by this charade, your abundance dared. You were rich enough to fulfill yourself a hundred times over in a single flower; such is the state of one who loves . . . 121but you never did think otherwise.

Contre qui, rose
Against whom, rose, have you assumed these thorns? Is it your too fragile joy that forced you to become this armed thing?

But from whom does it protect you, this exaggerated defense? How many enemies have I lifted from you who did not fear it at all?

On the contrary, from summer to autumn you wound the affection that is given you.

De Ton Rêve Trop Plein
Overflowing with your dream, flower filled with flowers, wet as one who weeps, you bow to the morning.

Your sweet powers which still are sleeping in misty desire, unfold these tender forms joining cheeks and breasts.
La Rose Complète
I have such awareness of your being, perfect rose, that my will unites you with my heart in celebration.

I breathe you in, rose, as if you were all of life, and I feel the perfect friend of a perfect friend.

Dirait-on
Abandon surrounding abandon, tenderness touching tenderness ... 
Your oneness endlessly caresses itself, so they say; self-caressing through its own clear reflection. Thus you invent the theme of Narcissus fulfilled.

Véniki
The text of this folk song is a Russian tongue-twister, the text of which is essentially meaningless. For the curious, however, a literal word-for-word translation is provided:

Brooms, brooms, yes brooms - sweepers yes on the hearth laid about, yes from the hearth were torn off. Godfather Gabriel, Godfather Gabriel, I to Gabriel was saying.
ITHACA COLLEGE MADRIGAL SINGERS
Jeffrey S. Gemmell, conductor

Soprano
Meaghan Boeing
Liz Karam
Adrienne Lovel
Jaime Reynolds

Alto
Schuyler Aldrich
Keri Behan
Kathleen O’Connor

Tenor
Bill DeMetsenaere
Shawn Puller
Tim Reno
Blake Siskavich

Bass
Benjamin Berry
Kevin Doherty
Jermaine Hill
Marc Webster
ITHACA COLLEGE CHOIR
Janet Galván, conductor
Jennifer Haywood, graduate assistant

Soprano I
Tina Batchelder-Schwab
Carla Cosentine
Meredith Ellis
Erica Grieshaber
Lisa Kisselstein
Jaime Reynolds

Soprano II
Meaghan Boeing
Beth Faust
Jennifer Haywood
Julie Jacobs
Adriana Lomysh
Lucía Sánchez

Tenor I
Brian Bohrer
Anthony Maiese
Dominick Rodriguez
Blake Siskavich
Jeffrey Smith
Cory Walker

Tenor II
David Blazier
William DeMetsenaere
Timothy Reno
Ronald Smith
Joseph Stillitano

Baritone
Benjamin Berry
Kevin Doherty
Gerard Gombatto
Miles Johnson
Eric Lawrence
Antonio Serrano

Bass II
Lucas Hibbard
Jermaine Hill
Ross Mizrahi
Eric Toyama
Marc Webster
James Wheal

Alto I
Nicole Asel
Jessica Julin
Stacey Atwell-Keister
Adrienne Lovell
Kathleen O’Connor
Joan Stafford
Emily Weiland

Alto II
Schuyler Aldrich
Rachael Allen
Keri Behan
Jennifer Caruana
Nicole Hambleton
Amanda Tafel
Kerry Watkins
ITHACA COLLEGE VOCAL JAZZ ENSEMBLE
Lauri Robinson-Keegan, musical director

**Soprano**
Sarah Bartolome
Sharon Costianes
Michelle Lorenz

**Alto**
Brittany Sawdon
Bora Yoon
Sarah Wilkinson

**Tenor**
Justin Gamble
Keith David Reeves
James Roumeles

**Bass**
Miles Johnson
David Smith
Blair Walsh

**Instrumentalists**
Mackie Snee - saxophone
Phil Shrut - drums
Andrew Battles - bass
Nick Bullock - guitar
Jeremiah Vancans - guitar
Jill Trask - piano
Ryan Geesaman - sound technician